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**"GERMANY AT WORK."**

**CATALOGUE OF AN EXHIBITION OF  
PAINTINGS, DRAWINGS & LITHOGRAPHS  
BY JOSEPH PENNELL.**

**WITH NOTES BY THE ARTIST.**

**ERNEST BROWN & PHILLIPS  
THE LEICESTER GALLERIES  
LEICESTER SQUARE, LONDON**

**MARCH, 1916**

**EXHIBITION No. 224.**



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# FORM

## A QUARTERLY OF THE ARTS

Edited by A. O. Spare and Francis Marsden

THE first number appearing in March will contain an article "The Grotesque" by Edmund J. Sullivan; A Woodcut by Charles Shannon; Eight Poems by W. B. Yeats; A Double-page Woodcut by Frank Brangwyn; Auto-lithographs by Charles Ricketts and Austin O. Spare; Full-page Drawings by Frederick Carter; and contributions by Laurence Binyon, Francis Burrows, W. H. Davies, A. Romney Green, Laurence Housman, Leonard Inkster, W. de la Mare, H. J. Massingham, Francis Marsden, Margaret Sackville, J. C. Squire, etc.

The Calligraphy, Decorations and Initials are the work of Edward Pay, Herbert Cole, Phillip Newton, Ernest Collings, Stanley North, A. Fletcher, R. Kristian, etc.

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MARCH, 1916.

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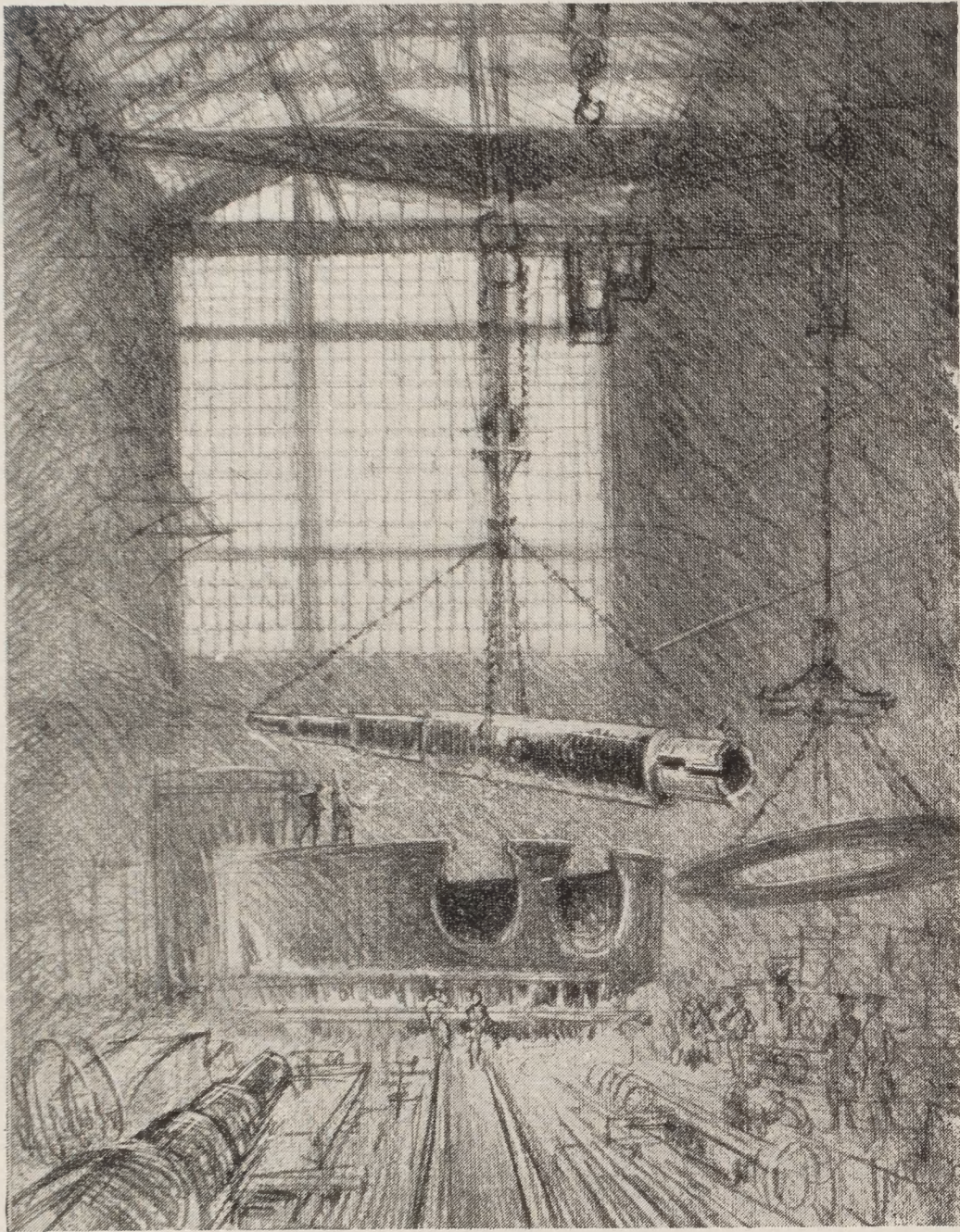
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FITTING A GUN IN A TURRET AT KRUPP'S



## NOTE.

**I** AM showing these drawings and prints with one definite idea, or rather they are part of a definite scheme in the Wonder of Work.

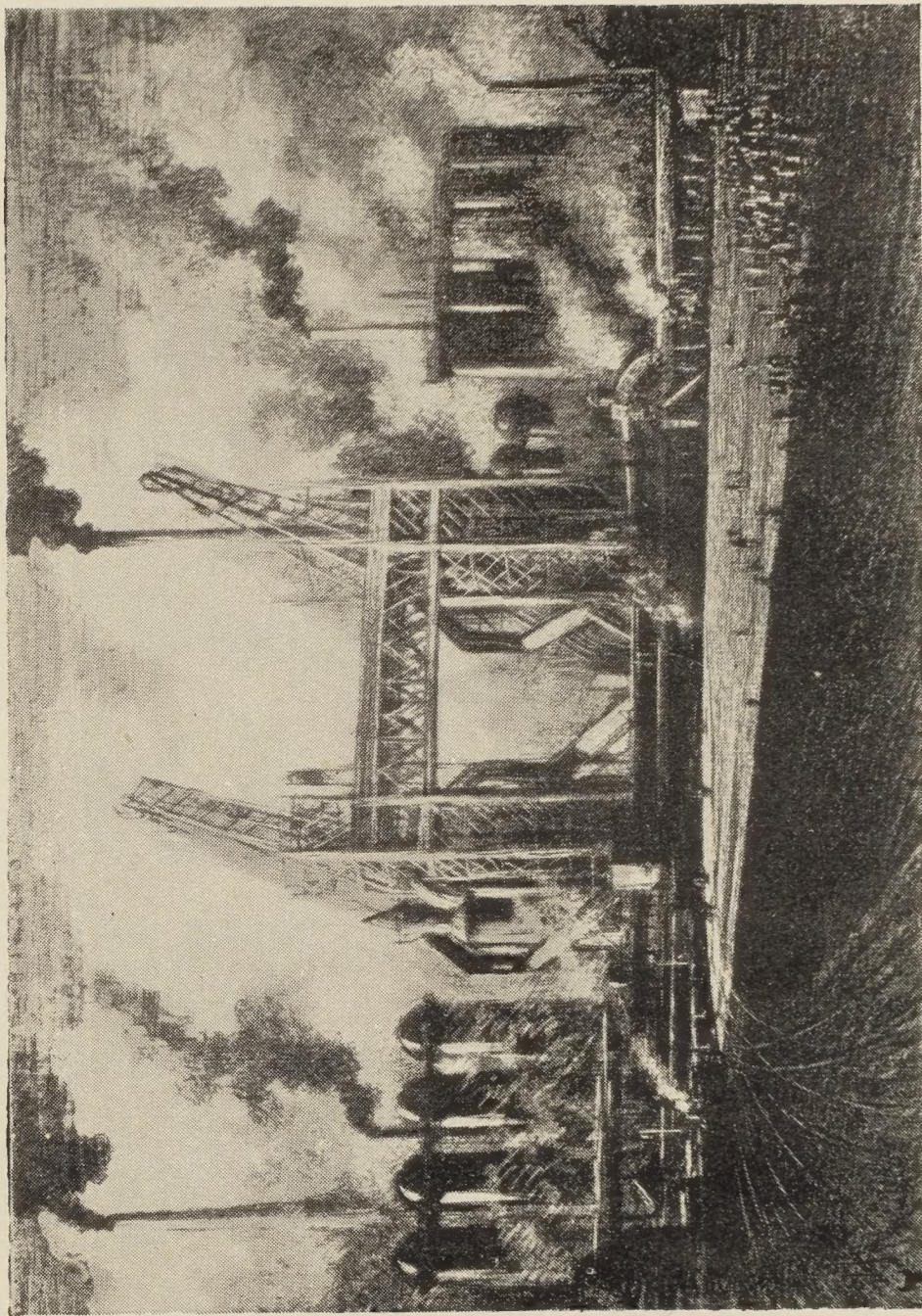
They are the results of several visits to Germany—during the last five or six years—in search of the Wonder of Work, and the drawings prove that nowhere was the Wonder of Work so wonderful as in that land. This I know, for I have searched for such subjects all over the world.

My work is stopped—forbidden—but I have drawn some of the wonderful subjects I saw. And even if I am not again allowed

to take it up, if all my motives disappear, it is something to have drawn the subjects which appeal to me more than any other. The wonderful works of our age, the works by which our age will be remembered, I know.

JOSEPH PENNELL.





THE HUT OF THE CAPE OF GOOD HOPE  
(Steel Works, Oberhausen)

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GREEN  
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# Catalogue

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No.

1. *"The Hut of the Cape of Good Hope"*  
*(Steelworks at Oberhausen).*
2. *"The Old and New Mills."* (Etching.)
3. *"The Dump."* (Etching.)
4. *Mines near Mons.*
5. *Tracks at Oberhausen.* (Etching.)
6. *The Coal Mines, Ruhrort.* (Etching.)

No.

7. *Cranes near Duisburg.* (Etching.)

8. *The Mouth of the Mine, Ruhrort.* (Etching.)

9. *Within the Lacework of Steel, Vulcan Shipyard, Hamburg.*

As beautiful as the wooden roof of a cathedral, and quite as difficult to draw, and much more exciting. June, 1914.

10. *Grain Elevators and Coal Barges, Hamburg Harbour.*

The most uncanny machines in the world, and I never could get near the coal barges. They lay away off out in the basin where I could never properly get at them and draw them, and now I never shall. July, 1914.

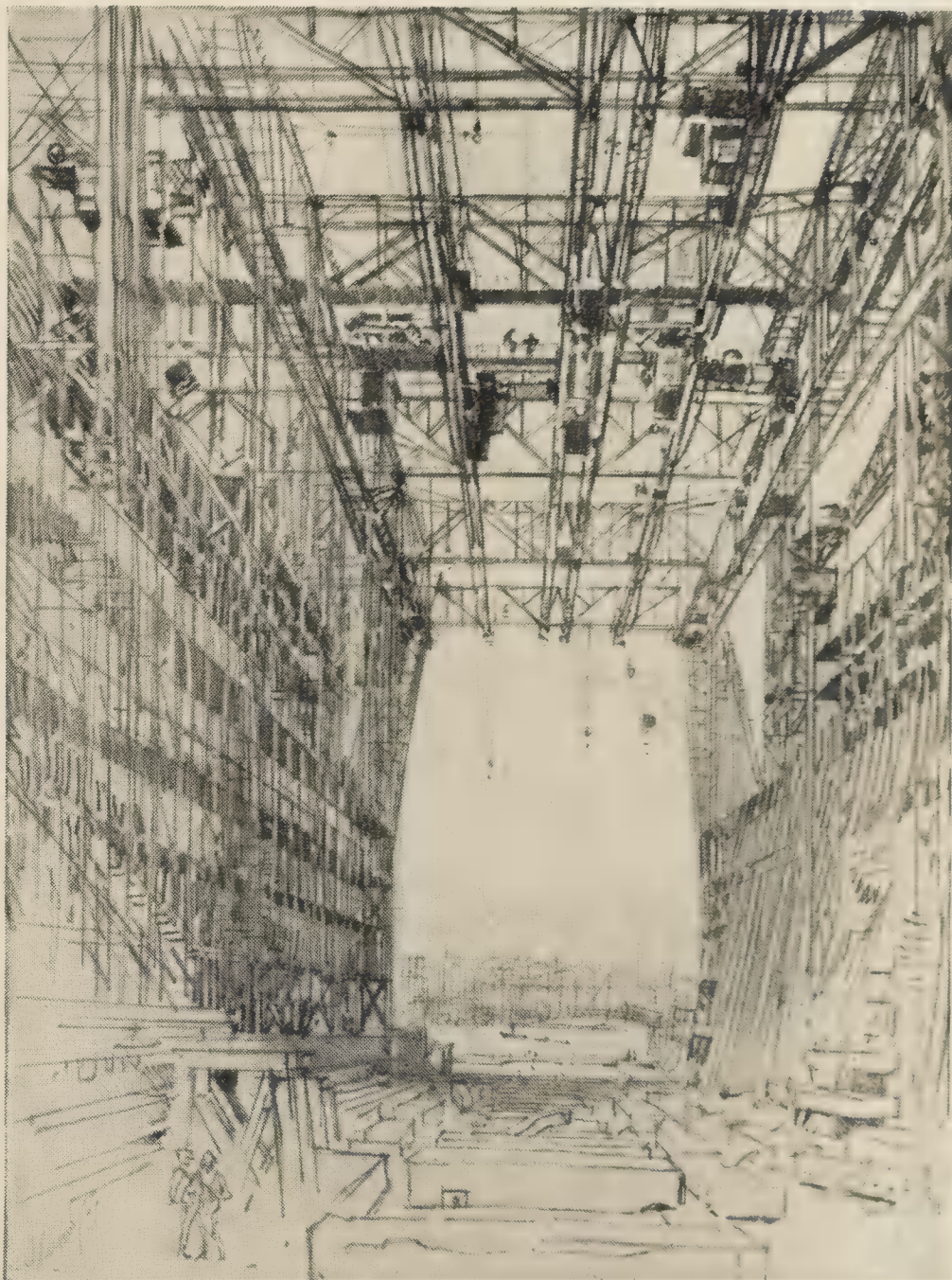
11. *Work Castles, Bockheim.*

Finer than any mediæval castle, yet in its might and height an echo of the past. But all great work, like great art, is the carrying on of tradition. August, 1914.

12. *Gas Works. Berlin.* (Lithograph.)

The gasometers are built inside the great castles, and so become picturesque instead of eyesores.





WITHIN THE LACE-WORK OF STEEL  
(Vulcan Shipyard, Hamburg)

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No.

13. *Building the Bridge, Cologne.* (Lithograph.)

I drew this subject over and over, it was so fascinating ; and, just as at Panama and Niagara, I have found engineers carving out Greek and Gothic motives in canal buttresses and power-houses, so here were German engineers building a bridge that Hiroshige might have designed. It is only that great art, great engineering, is universal, the motives the same and everlasting. April to August, 1914.

14. *" Schneiders' Works, Creusot."* (Lithograph.)

15. *Grain Elevator, Hamburg.* (Lithograph.)

No, it is not a demon, an octopus, or a chimera—but a peaceful grain elevator going home on a windy evening in Hamburg harbour. It performs the same work that the American floating elevator tower does—and the London freeman, who carries the commerce of the world on his head. The German machine does it quicker, cheaper and better. The flexible tubes on one side are dropped into the hold of the loaded grain ship, on the other into empty barges, and the wheat is sucked from one hold to the other. June, 1914.

16. *Building the Bismark No. I., Hamburg.*  
(Lithograph.)

Though every endeavour was made to prevent my drawing in this great ship-yard, I made the drawing all the same. The great ship had just been launched and then towed to the mighty crane, a human creature which picked up boilers, smoke stacks, anything that was wanted, and raised or lowered them to their place. July, 1914.

No.

17. *Old and New Work, Dortmund.*

The precious ones will find a moral in this drawing. So do I. And it is that, once in a while one may see the work of the past and the work of the present being carried on, as here, together, and when a subject like this is found, it should be drawn. August, 1914.

18. *Mills on the Spree, Berlin.*

Another hint to architects. June, 1914.

19. *The Lake of Fire in the Land of Fire.  
Steelworks at Night. (Lithograph.)*

20. *Fitting a Gun in a Turret at Krupp's.*

This drawing was made at the same time and under the same conditions as No. 25. July, 1914.

21. *Cranes in the Hamburg Docks.*

22. *General Electric Company's Works, Berlin.*

Berliners are justly proud of these works. There is nothing to compare with them anywhere else in the world. Berlin, June, 1914.

23. *Building the Station, Leipzig.*

There is no railroad station anywhere so impressive and, what is more, so well designed as this at Leipzig, a small German city; yet, I am told, it will have the largest station in the world; and I know and have drawn nearly all of them, from the ridiculous Pennsylvania at New York. May, 1914.



No.

24. *Old Hamburg.*

One of the most picturesque cities in the world. And the new part, where the same motive is used, is just as fine. July, 1914.

25. *Steam Hammer. Krupp's Works, Essen.*

I have heard that this is the largest or most powerful steam hammer in the world. All I know is that it and its surroundings are most picturesque and were worth drawing. How I got the chance to make this drawing in July, 1914, is nobody's business but my own, and the story of it is not for publication. July, 1914.

26. *Building the New Station, Berlin.*

A wonderful example of constructional, or destructional design, which the average observer would call ugly scaffolding. But I have heard Canterbury Cathedral called an ugly old shop. Berlin, 1914.

27. *Rush Hour, Berlin Station.*

The old stations in Berlin are not remarkable for anything but their picturesqueness, but it was for that reason alone I drew them. Berlin, June, 1914.

28. *The Rhine, Sunset. On the Landing Stage, Duisburg.*

No.

29. *Workmen's Dwellings, Berlin.*

These are the much belauded model dwellings. They certainly in the summer are most picturesque, as picturesque as a Spanish city, from which the idea was taken. June, 1914.

30. *Great Crane, Hamburg.*

German cranes are the most wonderfully picturesque cranes I have ever seen or drawn. I neither know nor care anything about their efficiency. June, 1914.

31. *The Afternoon Excursion, Leipzig.*

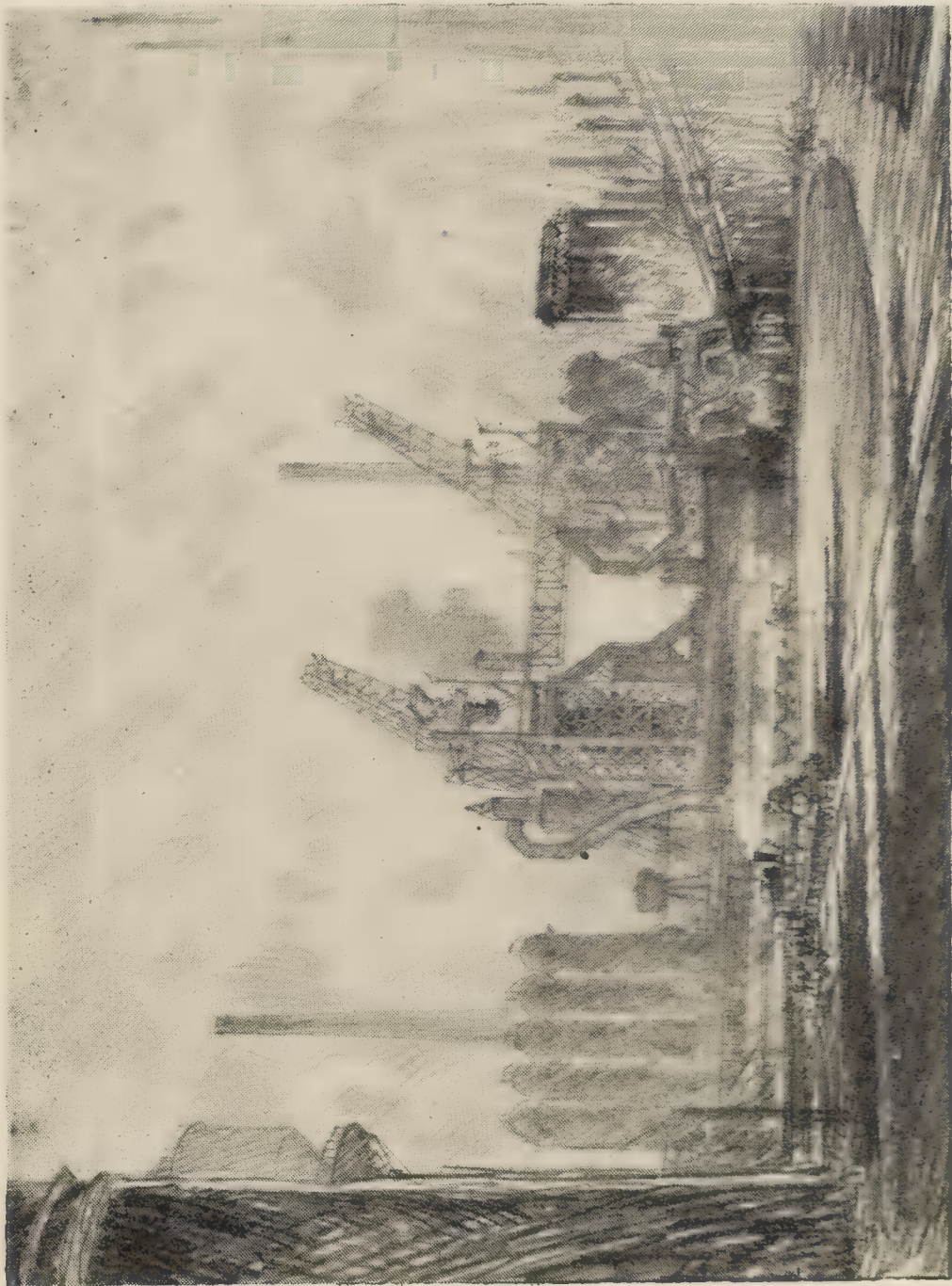
Every afternoon when the weather was fine, this Zeppelin carried tourists over the city. The latest form of rubber-neck wagon, or sight-seeing car. July, 1915.

32. *Interior of the Zeppelin Shed at Leipzig.*

33. *Building the Museum, Berlin.*

One day I looked out of a window in the Berlin Gallery and saw this subject. There were no more pictures for me that day, nor for several days after. The great wall in front is only lath and plaster, put up to show the effect and scale. The architect of the Australian building in the Strand tried the same thing a couple of years ago, but nobody noticed it but me, I made a drawing of that. Berlin, June, 1914.





STEEL WORKS AT OBERHAUSEN

BETHNAL  
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No.

34. *The Palace Gate, Berlin. Repairing the Statuary.*

What a horrid thing! of course, but what an amusing thing to draw. June, 1914.

35. *Cranes at Duisburg.*

36. *The Iron Gate.*

In time of strikes this gate was lowered and charged with electricity.

37. *Works at Mülheim an der Ruhr.*

Every steel plant has its own character both in its site and the way it is built. It is far more interesting and more difficult too, to draw the form of these wonderful works, than a spreading chestnut tree or a tumble-down cottage. July, 1914.

38. *The Hut of the Cape of Good Hope.*

(*Steelworks, Oberhausen.*) (Lithograph.)

We never can escape in this country the cackle of the town planner and the landscape gardener. The best work they have ever attempted to do is, however, only a bad shot at German accomplishment. Never have I seen such a wonderfully-kept steel plant, with its great central grass-plot, as this of the "Hut of the Cape of Good Hope at Oberhausen." July, 1914.

No.

39. *Old and New Bridges, Cologne.*

I have drawn on the right the new bridge in construction, and on the left the old bridge of boats, one of the last on the river which the new bridge will replace. Maybe it is finished, I do not know, I probably never shall know. The last drawing made in Germany. August, 1914.

40. "*The Dumps.*" (Lithograph.)

41. *Dove Bridge, Berlin.*

Out in the workman's quarter, I don't know the direction, but it's not so far from the big powerhouse. It seems to me this study of a workman at work is rather more appropriate than Boadicea and other mythical and possible personages which decorate some of the bridges of London, where there is any decoration at all. June, 1914.

42. *Interior of the Station, Leipzig.*

German buildings look like what they are. English architecture looks all alike. American buildings look like Greek temples, or are priggish from them, by way of the neo-classic, Paris, Beaux-Arts cliché. And you are never sure whether, in New York, you are looking at a gin palace, a public library, a millionaire's mansion, or a museum, till you are told "it's the rail-road depot"; there is no evidence otherwise. April, 1914.

43. *The Lacework of Steel, Vulcan Works.*

The design, the pattern of these open ship-building yards is as beautiful as lace; an everlasting proof of William Morris' dictum that useful things should be beautiful. Hamburg, July, 1914.



No.

44. *Cranes at Ruhrort.*

45. *Rhine Works and Rhine Castles.*

It is the correct thing to rave over the ruination of the natural scenery of the Rhine, as though the castles had not ruined it already. The mills and the works and the freight steamers have not ruined it, they have added character. But the average tourist has no character himself, or herself, and so can't see it. April, 1914.

46. *The Quiet Hour, Duisburg.*

There was as much romance, sentiment, and lots more character, contemporary character, in this Quiet Hour, this Saturday night when, for a while, the steel works rested in the twilight, as in Turner's *Natura Hora Quieta*. July, 1914.

47. *Canal Works.* (Soft Ground Etching.)

48. *The Church and the Coal Mine.*

(Lithograph.)

49. *The Canal.* (Lithograph.)

50. *Grain Elevator Going Home.*

(Soft Ground Etching.)

No.

51. *The Dumps.*

52. *The Avenue.* (Etching.)

53. *Krupp's Coal Mine, Essen.* (Lithograph.)

54. *Silhouette of the Works.* (Drawing.)

55. *Rhine Castles.* (Etching.)



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